

DISCORDER

A guide to CTR fm 102

CABLE 100

SUMMER FUN ISSUE

- Interview - Phil Manzanera
- New Vinyl from The Blasters,
Rip Rig & Panic, Spear of
Destiny
- Ramones



JUNE 1983

VOL. I NO. 4

DISCORDER

A guide to CTR fm 102
CABLE 100

Roxy Music has always been, primarily, Bryan Ferry's band as documented by the continuity of Roxy's sound throughout his solo albums. Phil Manzanera, on the other hand, has seen fit to enlist a greater variety of musicians and musical styles, particularly jazz (most evident on the excellent but obscure Quiet Sun project "Mainstream") for his own albums, thus making his solo career the most interesting of all the Roxy offshoots. Roxy was in town on Monday, May the 9th, and after devoting an entire day to the seemingly impossible task of interviewing the band, I, with the help of Paris Simons, was able to get a very productive and informative hour long talk with Phil (as Bryan was "busy"). As it turned out, Phil had much more to say anyway and was quite taken by the fact that someone was interested more in his own work than Roxy's. The following interview took place Tuesday evening following their performance and serves as general overview of his views on the current version of Roxy and of his past solo outings.

Discorder — Do you find you're leaving North American audiences in the dark when you play the older songs? I noticed that you didn't play anything from the first album last night.

Phil — Yeah. It's something we don't really think about a lot but on this tour particularly it's been brought home to us. Somebody else mentioned it and I thought that's quite right. There are probably a lot of tracks that people have never heard, people who've just gotten into Roxy with "Flesh and Blood" or "Avalon" and they're hearing all these other tracks. That's alright though. We're not trying to hide them. We're quite proud of them.

Discorder — Bryan was saying that he thinks his wearing a white dinner jacket in America perhaps had something to do with the bands' lack of acceptance there.

Phil — Yeah. I think that possibly did have something to do with it. One always hopes that the music will win through and, really, we've always gotten the music together first and then thought of an attractive way to present it. I guess because of the way we were initially promoted in America the image side just got all messed up and it's taken a long time to actually make any headway. Although, having said that, "Avalon" has done twice as well as "Flesh and



INTERVIEW:

ROXY MUSIC'S PHIL MANZANERA

"Blood" in America and we're now playing about twenty dates there and they're all pretty big. Twice as many people as before, four years ago, has shown up, so we are actually making progress there. America has always been a bit of an enigma for us though.

Discorder — How do you find Roxy's and your own music progressing?

Phil — It's changing all the time. What has happened is that all our methods of working together have changed, especially Bryan's and mine, to a certain extent. I think having the facility of a recording studio, alongside my house, one can feel more relaxed, take more risks, spend more time, and use it as a base. What we tend to do is to do the creative part and the actual writing in the studio, whether it's coming in with a few chord sequences and building something up to a certain shape, or just starting from scratch. Then we'd go to, maybe, New York and use the studio there for a particular reason and then go back home, regroup, assess the tracks, and carry on working on them, chipping things away and adding things to them. It's something we started with "Flesh and Blood", which was when the studio was first built, and on "Avalon" we really used what we had learned about recording techniques and

writing. We're writing a lot more material now. We've got more choice and that means that lots of different types of music are coming out and to me it's sounding quite different. It seems to be developing. From "Flesh and Blood" to "Avalon" seems to me to be a progression. The tracks we chose for "Avalon" all fitted into a certain mood and that mood happened to be quite "laid-back". There were other numbers that were more "up" but they didn't fit into the idea of having an album as a very strong mood.

Discorder — Do you find you're able to experiment enough within the context of Roxy's material?

Phil — It depends what you mean by experiment. The show we're putting on with Roxy leaves certain areas for soloing. That's the only area in which one can supposedly "experiment". The solos can be different over night but the structures have to be the same. When you have eleven people on stage it can sound like a horrible mess if you don't have some pretty strict guidelines for everybody, especially with all the technical problems and things like that. If it was a four piece situation like, for instance, King Crimson, when they go out on tour it's much easier to structure your songs so that you could leave one section totally free and up to

whatever happens each night. We used to do that in Quiet Sun and that's fine when you've got about four people and they're all instrumentalists. It's impossible in any other context and it's also very difficult to do that sort of thing with vocalists because there's normally nothing for them to do and if you have them all scattering away it can sound like a bad night at a jazz club!

Discorder — I noticed Bryan and Andy haunting the back of the stage during any solos that didn't involve them.

Phil — It's a shame really that there isn't more scope for Bryan to play a few solos, because over the years he's played some nice melodic piano and synth things. It just seemed like there were too many people this time to fit it in. The only little break he gets is his little harmonica thing. We used to do a lot more things like that when the band was smaller but, on the other hand, because we've done all that before, over the years, it just seems like we'd be repeating ourselves.

Discorder — Do you have any plans to tour in a separate band like, say, 801 or as a solo artist a la Robert Fripp?

Phil — I really don't have any plans at the moment, but if we decide to take a break again, because we're all such workaholics, we'll probably all

be out there doing something. Last time we had a break I did go out and do some concerts of which the 801 was the first and then I went on tour with another band, another version of the 801.

Discorder — Who did that have in it?

Phil — Paul Thompson on drums, David Skinner on keyboards, who played with Roxy on the "Manifesto" tour, Bill MacCormick, who was the bass player and a writer of a lot of stuff with me, and goes back a long time, to Quiet Sun and most of my albums, Simon Ainley on guitar, and then we had a series of guest players. Andy Mackay and Eddie Jobson came on tour for a few dates as did a couple of guys who used to be in 10cc, Kevin Godley and Lol Creme.

Discorder — They were also on your "K-Scope" and "Listen Now" albums and you appeared on their "Freeze Frame" L.P.

Phil — Right. We played colleges and things like that for about twenty dates. If I did it again I'd probably do something different. It was just an experiment. The most successful I think like that though was the first 801, the proper 801.

Discorder — You don't find that people think of you, primarily, as Roxy's guitarist? How did 801 as a band on its own merits come off at first?

Phil — The first time it was just an interesting experiment, having Eno and a lot of those players. The times were sort of different and it wasn't anything like that, but the second time, when there wasn't anybody really in the main core of the band who was in a major band or anything, it did tend to be a bit that way and that's why I didn't actually like it that much. The whole point of doing a project like this was to have some interesting people and next time, if I did it again, I'd probably do something like the first 801 project.

Things to watch for in the future: a Roxy album featuring some of the "up" tracks from the *Avalon* sessions, perhaps as part of a greatest hits vol. 2, and with any luck, a tour by Phil on his own, doing some of his own material. He also has every Roxy gig, going back to 1973, on tape and as the tracks from *Viva* didn't do all it should have for the band's live performances, we may even see another live album come out on EG records.

—Mark Muehl

CITR DISCORDER

fm 102 Cable 100

Editors:

Jennifer Fahrni

Mike Mines

Features Editor:

Michael Shea

Reviews Editor:

Jeff Kearney

Distribution:

Harry Hertscheg

Layout:

Jennifer Fahrni

Mike Mines

Contributors:

Norm Baldwin

Carol Harvie

Steve Hendry

Harry Hertscheg

Sukhwinder Johal

Mark Musket

Steve Robertson

Sedro Woolley

Ian Warren

Printing:

Web Press Graphics Ltd.

For copies of any photographs contact CITR at 228-3017.

*Apologies go out to Chris Dafee whose name was used as an endorsement for SUB Games Room last month without his permission — Ed.

letters to the airhead

CITR, UBC Radio6138 S.U.B. Blvd.
Vancouver, B.C.
V6T 2A5

A New Concept In Chinese Dining

peninsula

The Peninsula provides a stunning mountain view and a menu to match. Relax in contemporary westcoast comfort and savor such Cantonese delicacies as fresh lobster, Peking Duck and sizzling teppan platters. Dim sum lunches available daily 11 am-2:30 pm. Sat and Sun from 10:30 am. Open for dinner 5:30-10:30 pm daily. Closed Tues. Major cards. Reservations recommended.

Unique in its combination of sophisticated West Coast decor and authentic Cantonese cuisine...

peninsula restaurant
604 W Broadway
Reservations 872-1271

Try our elegant Dim Sum served daily

CITR Listener's Survey Results

Total number of survey respondents ... 274

Have listened to CITR ... 258

Have not ... 16

Frequency at which respondents who listen to CITR tune in to...

101.9 FM ... 69.8%

100.1 Cable FM ... 37.6%

How often respondents listen to CITR...

once a year: 3.3%

once a month: 4.4%

once a week: 6.9%

a few times a week: 28.1%

daily: 48.5%

never: 5.8%

did not say: 3.0%

Have problems picking up CITR (% of the 224 respondents who commented)...

yes: 71.4%

no: 28.6%

Make-up of respondents...

Students: 59.5%

Non-students: 40.5%

Age breakdown of respondents...

Total average: 22.8 years

Non-students: 27.2 years

Students: 20.0 years

Just UBC students: 22.0 years

Non-UBC students: 18.2 years

Note: The range of ages for listeners was from 11 to 70 years old. Three of the respondents were elementary school students, 15.3% were secondary school students, while another 15.3% of the respondents were 30 years old and over (and nearly all of them were regular listeners, including the 70 year old mother!).

Aspects of CITR listeners like/not like...

	Like	Not Like
Music	86.8%	6.2%
News	22.9%	20.5%
Sports	7.8%	39.1%
Public Affairs Programs	20.5%	17.8%
Music of our Time	31.0%	12.8%
Sunday Brunch	8.5%	10.5%
Reggae Show ("Rockers")	27.9%	14.7%
Rabbits Without a Pause	34.9%	9.7%
Fast Forward	21.3%	5.8%
Jazz Show	17.8%	24.4%
Folk Show	10.5%	43.8%
Random Radio	26.0%	4.3%
Mini-Concerts	70.0%	2.7%
Final Vinyl	51.2%	6.2%
Generic Review	19.8%	11.2%
Public Service		
Announcements	28.3%	13.2%
No commercials	77.9%	2.3%

In the wake of the CITR Listener's Survey we've decided to forego Charles Slade's cultural corner for this month, and devote this space to something a little more pertinent, namely the survey results. Those who responded took great care in filling out the survey. As a result, we have a pretty good idea of what our listeners think about the station.

Although it did not appear as a category on the survey form, many people commented on our announcers, who were generally given a real beating. Since we give our DJs more on-air freedom than virtually any other station in town, content (and indeed competence) is bound to vary. We don't want to standardize our format, although we are constantly endeavouring to upgrade technical competence.

Another problem area was the weakness of our signal. We realize that for many people our radio signal is, at best, marginal and often non-existent. We're always exploring avenues of improvement in this regard, but realistically, a significant improvement is something we can only dream about for the time being.

Although we have collected all the surveys, we still encourage you to write letters and comments to the station (or the Airhead in particular) about anything and everything, whether it's music-related or not. We look forward to hearing from you.

In the meantime, here is a sample of some of the interesting and enlightening comments already received from you, the listener:

- CITR is killing music.
- Vancouver does not have a decent FM station.
- Don't go ultra professional, like commercial stations. Keep some of that easy atmosphere.
- More heavy breathing and suggestive material.
- Institute an on-air dating service.
- Like to hear more weirdos on the air.
- Tell us about some of your psychic experiences.
- Make the DJs funnier — tell more jokes.
- Less juvenile horseplay, more decent music.
- Go country.
- More ethnic music.
- Less rock and much more classical music.
- Don't change the type of music you play too much; you have to remain listenable. I can think of nothing worse than listening to hours of hammers hitting anvils labelled as experimental music.
- Play some normal music, assholes (sic).
- More folk music.
- Less gay disco music and more gay punk.
- More punk music. That's all we want to hear.
- I'd like to hear a less condescending attitude on commercials.
- More of your own commercials, more airtime in mornings, and personalized CITR coffee mugs.
- Your public service announcements are wonderfully tasteless.
- Your public service announcements could be a hell of a lot better.
- Very, very entertaining PSAs.

- Stop those noxious pseudo commercials.
- CITR must not be run down by crass commercials.
- Some commercials for fund raising?
- Never mind a power increase within 5 years, you've got to do it now. Hold benefits to raise the money for it.

• I would be willing to pay an annual fee to accomplish higher power and stereo.

• If I walk around the room I sometimes can't get the station.

• More power to blast — off the air. Go for it.

• More watts and radiating power; just sell your soul to technology.

• Nuke the fuckin' place.

• No deejays.

• The guy with the monotone voice has gotta go, or take some voice lessons — he's bloody boring.

• Sack all your DJs.

• I am positive that all of you have at least one French class behind you; that could help your pronunciation if you thought it out before going on air...! If someone doesn't know how to pronounce French, Italian or Spanish words, just call me up before you go on the air — some of you sound atrocious.

• DJs think after they speak.

• DJs ramble on and on about nothing before a song.

• Don't polish up DJs too much! They remind me of '68 CKLG-FM. Off the wall. Great.

• Your DJs should throw in the towel, but don't get any C-FOX reject DJs!

• Guest DJs to broaden 'alternative' scope.

• I think that you should program what music you play more on merit and less on some vague definition of what is 'alternative'.

• However, most of what you play is excellent, far better than any shit you're likely to hear on some garbage commercial station.

• It's fine not to be a typical top 40 station and play all the new and unheard of music — but sometimes you carry it too far; a little pre-screening of some records would be nice.

• CFMI seems to be pointing the heat on you.

• Innovation down 10 points.

• Less of the same crap over and over.

• Mix it up!

• Smarten up!

• More intellectual and provocative discussion on social and political science.

• A touch more political awareness. We are the Nazis of the Eighties.

• What you play is considered 'commercial' in Europe and elsewhere.

• Fast Forward is a bit pretentious as are the Saturday night Englishmen.

• Less Canadian content.

• Too many DJs are uninformed, they sound like they've never been out of Point Grey.

• Open-mindedness towards local bands with promise. More demos.

• Should showcase more local 'underground' talent.

• More international news and film news on reports.

Cont'd on p. 6

PAPER FAIR '83:

The Art of Celebration

Paper is indispensable to modern civilization. What would we do without books, newspapers, computer read-outs, paintings, photographs, comics, kites, lanterns, streamers, cards, kleenex and toilet paper to name but a few of the daily dimensions of paper?

At the Paper Fair, held at the Robson Square Media Centre, (June 21-25) paper will be celebrated in all its glory. In conjunction with the Community Arts Council of Vancouver, the Fair will focus on an exhibition of paper creativity by Canadian artists and crafts people. Highlights will involve demonstrations of origami, kite making, Chinese lantern craft, kirigami, and calligraphy. The B.C. Forestry Foundation will explain the papermaking process by video, and children will be able to partake in actual "hands-on" papermaking. At the Paper Boutique, buyers can indulge in a delightful binge of paper gift items; fairgoers can even experience music played on paper instruments!

Here is a smattering of what can be seen at the exhibition:

1) International Collection of Children's Art Work

Betty Nickerson, sociologist and founder of the organization, "All About Us", will exhibit her multicultural collection of children's art. As the largest in the world, the collection encompasses 250,000 works ranging from drawings and paintings to original stories and poems.

The purpose of this display is to promote the creativity and artistic sensibilities of children. Children are seen as communicators with concerns and interests worthy of adult consideration. By providing an opportunity for children to explore their imagination, art stimulates self-awareness and understanding.

One of the prevailing themes to be presented at the exhibit is "Love of the Land". Children acknowledge the land as the source of their nourishment and well being. They

demonstrate their concern for the environment and visually plead with adults to stop tampering with nature.

2) Musical Gestalt

Theo Goldberg, a professor in music education at the University of British Columbia, will exhibit his studies on the relationship of music and visual images. Through the use of computers, music is interpreted in its visual form. In trying to explain this electronic process, Professor Goldberg cites the painting of the Mona Lisa as an example. Using a computer to focus on an exact point on the face of the Mona Lisa, the entire picture can be re-interpreted by the computer through a series of digits. Music too, can be expressed by these digits. Thus, an exact collation between the music and its visual image can be demonstrated.

At the Fair, electronic music will be interpreted by abstract, geometrical images on paper. The notion is: what you hear is what you see...

3) Gyoitaku: Fish Impressions

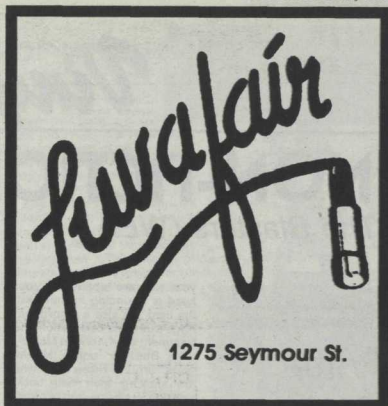
Barry Ross is not an ordinary artist. As a commercial fisherman, he has mastered the Japanese art of "gyoitaku", a process similar to the stone rubbings of the ancient Chinese. This skill has created an extraordinary set of fish prints. Barry makes his living in the summer months fishing the B.C. coast; in the winter, he retreats to the South Pacific aboard his 42 foot yacht. After rummaging the waters, beaches and market places for nonconformist fish, Barry then reproduces the most unique specimens in watercolour on fragile paper from Japan. Each print is exquisite and meticulous in tone: the effect is one of grace, tranquility, and tradition.

Selected works of Barry Ross will be on show at the Paper Fair. The majority of his prints, however, will be exhibited at the Community Arts Council Gallery during the month of June.

Carol A. Harvie

trite reggae material..."

Wobble since went on to form The Human Condition — a short-lived ensemble that presented its unexpected farewell show at Paul Raymond's famous former sex



theatre in London's seedy Soho. The show was a sell-out but the last one of its kind marking the end of Wobble's period of non-vocal, post-PIL new wave jazz.

Continually the intrepid explorer, Wobble journeyed to Deutschland where he instigated successful collaborations with various members of PIL's only possible precursors, the German experimentalists Can. The amalgam, consisting of Wobble, Jaki Liebezit, and Holger Czupak, released a four-track EP in 1981 containing the blistering *How Much Are They?*... (what's your name?.... Susan... hahahah).

And it seems with the invaders of the Heart, Wobble is continuing along on a positive track in the right direction as news of their brilliant live performances is received from the UK and Europe. The following is an excerpt from a concert review written by John Gill in the City Limits magazine, 30 December 1982.

"His post-PIL work with the

likes of Holger Czupak, Ben Mandelsohn, his previous Human Condition and the shadowy A. Gaunt MacKinaw have brought about a state, not to mention a new line-up, where all manner of world music ebb and flow in a breathless, sweeping flux, driven along by Wobble's volcanic bass and so diverse yet natural as to defy pigeon-holing...he's producing exotic, improvised music with a furious dance undertow and an inspired range of differences. The most important white European band to emerge this decade."

Put your money on it and let Wobble and his invaders capture your heart at the Commodore this month. In the meantime, familiarize yourself with Wobble's exotic blend of aural delights on his most recent disc, *The Bedroom Album* or any one of his twelve-inch 45 releases available as imports in the local specialty music shops.

Michael Shea

WOBBLE and his MERRY MYSTICS COME TO TOWN

On Thursday, June 9th, Vancouver will undoubtedly witness one of the more interesting and unusual musical events to happen in our city for quite some time as Jah Wobble brings his *Invaders of the Heart* tour to the Commodore stage.

Mr. Wobble, ever the adventurous and daring explorer on vinyl, is attempting an equally hazardous expedition by visiting selected locations in this vast and occasionally inhospitable continent without any record company support. His association with those who are only interested in making money from music has, in the past, been tempered by his caustic wit and humorous criticism addressed directly to those who could make or break his career within the rigid corporate structure. As a result, Jah Wobble's several record releases have been randomly available through haphazard distribution, and few of them have been given the proper exposure and full attention they ultimately deserve.

Yet, despite this fact, Wobble remains quite the enigmatic figure — one that conjures exotic images enhanced by his new material which concentrates on what he likes to call "Islam punk". The band he works with now are called

Invaders of the Heart — a name taken directly from the Sufi mystical tradition, and in one way or another, pertains to that or those who or which receive and give the love of the divine. Confused?...you should be. Wobble's influences are as eclectic as the music he makes and his perspective remains unsullied by the status quo. But perhaps a few historical notes are in order to clear the haze a bit.

Taken from a recent publicity brief, Scott Piering writes from London: "After short and uninspiring stints as a cab driver and road manager for Johnny Thunders, John Wardell, Tottenham football supporter and friend of former Sex Pistol John Lydon, was invited to join Lydon's new musical enterprise, Public Image Ltd., as bass player."

"After leaving PIL for the usual 'musical reasons', the ambitious John W. — having assumed the moniker Jah Wobble — started a solo career writing songs and playing bass which resulted in his 1980 Virgin LP *The Legend Lives On*.... The European press was not overly enthusiastic about the album, but neither had they been about the first two Sex Pistols singles nor the two Virgin Wobble singles. On both of the latter, Wobble takes the piss out of the over-exposed,

COCA-COLA FUN CAPS

GOOD 'TIL SEPT. 30/83

- ELECTRONIC VIDEO
- 5 PIN BOWLING
- PINBALL
- BILLIARDS

AND REDEEM YOUR COCA-COLA FUN CAPS AT

SUB GAMES ROOM

Downstairs Student Union Building
University of British Columbia

Open: Monday to Saturday 8am - 12:45 at night
Sunday 10am - 11:30pm
Any Advanced Bookings — Please call
SUB GAMES ROOM 228-3692

Vinyl Verdict

NON-FICTION

The Blasters (WEA)



This is it. That all important summertime record perfectly suited for lying on the dancing shoes and cuttin' loose. *Non-Fiction* is essential music to any all night bashes you may be planning, it can't be beat cranked out for those radio and ghetto blaster wars with the people beside you at the beach, and it is made for those warm nights cruising around town with the windows rolled down and the tape deck blaring out at full volume. All in all, as much a part of a B.C. summer as a beer strike.

What The Blasters have come up with on *Non-Fiction* is a real treat. It is one of those records that is so alive and vibrant that before you know it

your toes are tappin' and your head is bouncing in time with the beat. It's also a record that rings true in its celebration and treatment of *American Music*. The Blasters unlike all the "cats" around these days who are slicking their hair back, wearing leathers, and striking 50's poses have a sense of tradition and dues paying about them. Theirs is no pose, they sound as if they've been playing and listening to straight ahead rockin' all their lives and they intend to keep on doing so.

Where *Non-Fiction* differs from their highly acclaimed debut album is that they have become just that much better since then. The debut album had a number of great songs in *Marie Marie*, *American Music*, *I'm Shakin'*, or *Border Radio*, but it also lagged in places. *Non-Fiction* is strong the whole way through. There isn't a bad track on the whole record and some are truly exceptional. *Jubilee Train*, for example, is a timeless bit of Americana which echoes back to the depression era songs of Woody Guthrie but shares sentiments which are as relevant today as then. It should be required listening at the

Smithsonian. *Boomtown* with Bill Bateman's rolling — or should that be chugging — drumwork and Phil Alvin's harmonica is another standout. Then there are the ones which inspire bouts of non-stop dancing like *Barefoot Rock* or *One More Dance*. Hell, they will all get you going.

The production on the album is also a real plus. Whether it was the change in studios or simply feeling more comfortable behind the board, the sound is right on the mark. There's much more warmth and a greater fullness to their sound, especially on Phil Alvin's vocals.

So if you're searching for an album that will take you through the summer and beyond in style and spirit, you need look no further than *Non-Fiction*. It's not trendy, hip, or terminally fashionable but has a straightforward honesty and vigour that will never fade. With this on your turntable, a bottle of tequila on the table and some people on a makeshift dancefloor, you've got the ingredients for a great evening.

— Sedro Wooley

POWER CORRUPTION and LIES

New Order (Factory)

A grower. That's what this is, a grower. For me, it's grown from "lots of disappointment" (and almost as much dislike) to "enjoyable".

A cop-out opinion? Quite right, for I must admit to being somewhat puzzled by certain aspects of this second offering from New Order. For instance, why has the recent hit *Blue Monday* been re-titled 586 and included here as the fourth track on side one — with new lyrics, no less. Also the third track on this side, *The Village*, strikes more than a passing resemblance to last year's *Temptation* single. Shady dealings? Or just plain rip-off? This may seem like a harsh judgement, for two singles off an album is hardly uncommon, but most of the remaining six tracks don't deviate much from the musical formula established by the above two.

Age of Consent is an energetic opener, despite the suspect lyrics. Bernard Albrecht is obviously a lot more self-confident about his vocal abilities — check out those dancefloor yelps — owl! thought only Michael Jackson could do those well), and the song is classically rounded off with some grandiose synth lines. The improvement in the vocals is more apparent in the second track, *We All Stand*; no

longer are the vocals shrouded in the mix, they're now individual and resonant.

With simple yet effective synthesizer rhythms established on the aforementioned third and fourth tracks, we proceed into one of the stronger cuts on the record, side two's opener *Your Silent Face*. Six minutes of essential dance, it also has interesting lyrics (not the bands strongest point): "A sign that leads the way/A path we cannot take/You've caught me at a bad time/So why don't you piss off", and again that warm majestic synth that makes you want to embrace the speakers. The momentum is maintained by *Ultraviolence* and *Ecstasy* (pass me the vocoder, Moroder), before the final cut, *Leave Me Alone*, which is, er, well, puzzling. Gone are the omnipresent synth tracks and in comes the guitar again. This sounds more like the direction one would think the band might have taken. I mean, who would have thought that Ceremony would lead to *Blue Monday*? If you can accept this direction then this is a fine album. If, like me, you haven't quite decided yet, then — it may grow on you. There's even some roses on the cover.....

— Sukhvinder Jhola

BLACK SWAN RECORDS



BLACK SWAN is one of the city's original alternative record shops. Initially specializing in jazz, folk and blues, the focus has expanded providing a carefully selected, yet diverse representation of current domestic and imported rock, electronic, 20th Century classical and ethnic music streams.

A generous exchange program enables us to present one of the best used record selections in Vancouver. We also stock music publications and carry tickets for many local concert productions.

2936 W. 4th Ave. 734-2828

UBC STUDENTS BROADCASTING CLUB

We will do quality videos at reasonable rates.

Weddings•Sports Events•Bar Mitzvahs
Childrens Parties•Other Events

S.U.B. Rm. 237 Box 110
228-2072

CITR Report: Albums

ARTIST	TITLE	DISTRIBUTOR
1 SHRIEKBACK	Care	WEA
2 SPICAR OF DESTINY	Grapes of Wrath	CBS(UK)
3 THE UNDERTONES	The Sin of Pride	EMI(UK)
4 THE MEMBERS	Upphythm, Downbeat	ARISTA(US)
5 GUN CLUB	Death Party EP	ANIMAL(UK)
6 PHIL SMITH	The Phil Smith Album	ZULU
7 DEAD KENNEDYS	Plastic Surgery Disasters	FRINGE
8 EDDY GRANT	Killer on the Rampage	CBS
9 THE BIRTHDAY PARTY	The Bad Seed EP	4AD(UK)
10 RIP RIG AND PANIC	Attitude	VIRGIN(UK)
11 RAMONES	Subterranean Jungle	WEA
12 NEW ORDER	Power Corruption & Lies	FACTORY(UK)
13 ECHO & THE BUNNYMEN	Porcupine	WEA
14 BLACK UHURU	The Dub Factor	MANGO(UK)
15 VARIOUS	Pillows & Prayers	CHERRY RED(UK)
16 THE STRANGLERS	Feline	CBS
17 VIOLENT FEMMES	Violent Femmes	WEA
18 TEARS FOR FEARS	The Hurting	POLYGRAM
19 U2	War	WEA
20 THE BLASTERS	Non-Fiction	WEA
21 XTC	Great Fire EP	VIRGIN(UK)
22 WALL OF VOODOO	Call of the West	A & M
23 HEAVEN 17	The Luxury Gap	POLYGRAM
24 BOW WOW WOW	When the Going Gets Tough...	RCG
25 KLAUS NOMI	Simple Man	RCA
26 JOAN ARMATRADE	The Key	A & M
27 VARIOUS	Seattle Syndrome 2	ENGRAM(US)
28 BILL NELSON	Chimera	PHONOGRAM(UK)
29 FUN BOY 3	Waiting	CAPITOL
30 HERALD NIX	One Night Only EP	RECORD
31 DAVID BOWIE	Let's Dance	CAPITOL
32 THE PASSAGE	Enflame	CHERRY RED(UK)
33 NEW AGE STEPPERS	Foundation Steppers	U-SOUND(UK)
34 R.E.M.	Murmur	A & M
35 EURYTHMICS	Sweet Dreams Are Made of This	RCA
36 PIGBAG	Lend An Ear	Y(UK)
37 PETER TOSH	Mama Africa	CAPITOL
38 PVLON	Chomp	DB(US)
39 AZTEC CAMERA	High Land, Hard Rain	ROUGH TRADE(UK)
40 SEX GANG CHILDREN	Song & Legend	ILLUMINATED(UK)

ATTITUDE

Rip Rig and Panic (Virgin-UK)



Caught between an idea and an attitude, that's Rip Rig and Panic. The idea is that the world is clamoring within webs of despair and pain. The attitude is to make an album that sounds like the whole thing may be giving the earth a headache. That being said, it may come as a surprise that I enjoy *Attitude*, much in the same way I enjoy hot mustard.

Attitude centers around a musical and lyrical battle with a Beast which plagues the human condition or in this case is playing in the horn section. The effect is jarring, never spacious, and needn't be danced to.

The Beast. I don't really like calling it a Beast so I'll call it Phlogiston (not wholly inappropriate; you could look it up). Phlogiston is plundering souls and hearts then returning to the studio to grapple with its existence and some trumpets. *Rip Rig and Panic* have agreed to sit in here I believe.

Phlogiston is remarkable for many things. Firstly, it (remember, don't blame it all on men) creates some nasty visions of human beings wallowing like so many walruses (walrus?) getting pooped on by large sea birds (or heaven, depending on how far you want to take creationism). Secondly, Phlogiston is really a blessing

in disguise: this rather unpleasant reflection of life is all that *Rip Rig and Panic* require to awaken from two previous albums' rest and to start crossing that tightrope from despair to hope (their imagery, not mine).

In effect, Phlogiston is ensuring its eventual downfall on this album by its own forceful presence. If this hadn't done it, Phlogiston's personal habits around the studio would have.

Rip Rig and Panic get so inspired at playing with the sure total of man's inequities to man that at one point they begin to sing like Martha and the Muffins ("Do the Tightrope"). Fortunately, several belches from the foaming Phlogiston in the corner force them to check their optimism and admit "there's something really wrong going on" just two songs later (*How That Spark Sets Me Aglow*).

By the album's second side the band is becoming more mild in its approach to the would-be bandleader of misery. *Alchemy in This Cemetery* becomes a battle of lungs as all present throttle the last living squeals out of trumpets and small furry animals. Phlogiston laughs back at *Beast the Beast* but clearly its days are numbered when the producer refuses to order it a pizza.

Viva X Dreams sends the dismal one packing for good at *Attitude's* close. But the wonderful despondent piano solo which wraps it all up should not deceive us. Somewhere on the highways and byways of this planet wanders Phlogiston still, stinking dirty but lovingly cradling that horn of discord in an irony too blatant to ignore.

— Steve Hendry

THE GRAPES OF WRATH

Spear of Destiny (CBS-UK)



I must admit that I was almost ready to slag off this record before I'd heard it, if only because I thought *Spear of Destiny* was a particularly silly name for any band fronted by Kirk Brandon. After listening to *The Grapes of Wrath* I remain convinced that *Spear of Destiny* is a rather obscure and pompous name for Brandon's new outfit, but that's where my criticism ends. As an album *The Grapes of Wrath* easily outstrips Brandon's only long-play effort with Theatre of Hate, *Westworld*.

That album was characterized (and some would say marred) by the thick, bass-heavy and often fuzzy production of Mick Jones, and as a result the sound of Theatre of Hate, was identified with the sound of *Westworld*, which is all well and good, but undoubtedly constricting.

Since Brandon and ex-TOH bassist Stan Stammers comprise half of *Spear of Destiny*, it is not surprising that the band retains a good deal of the brooding, yet highly-charged atmosphere that Brandon's wailing vocals and Stammers' reedy base drones brought to Theatre of Hate. The difference lies in Nick Launay's immaculate production, which gives Brandon's songs a dimension of subtlety always lacking in his work with Theatre of Hate. On this album,

Stammers' bass is mixed lower and the result is a remarkably layered sound in which guitars and particularly horns are given lots of room to breathe. Songs like *The Flying Scotsman* and *The Wheel* command attention, not because we are pounded into the ground by their sheer weight (as often was the problem with Theatre of Hate) but because their effect is narcotic rather than oppressive.

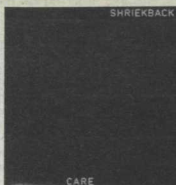
Brandon has never been one to lay his cards on the table, and *The Grapes of Wrath* is no exception. Some have said that his lyrics are ludicrously obscure and that Brandon's often indulgent romanticism has clouded the album's "message" (if indeed it has any). Certainly, head-scratchers like "Quietness raped by the solution in its scheme" (*Solution*) support this view and harken back to criticism of the band's name, but Brandon's murky mysticism doesn't bother me too much. I like listening to this album too much to care what Kirk Brandon means about or how well he expresses it in words. *The Grapes of Wrath* does something for me every time I listen to it and that's the important thing with any music. Isn't it?

— Steve Robertson

ADVERTISE IN
DISORDER
for Rates
Call 228-3017

CARE

Shriekback (Y Records-UK)



but after repeated listenings within the context of an album they seem more like filler than a conscious effort to complement the less obscure selections.

On the other hand, Shriekback shine when applying their adventurous perspective to the bass and percussion dominated tracks that, with a little imagination on the part of the listener, are actually quite danceable. It is the almost tangible aural texture of these Shriekback compositions that is most appealing. The vocals are understated, in some instances inaudible, and are more like the fibre that weaves its way in and around the instrumentation to eventually hold the beat in place.

Unfortunately, even these songs seem to remain static — beginning and ending and leaving the listener yearning for more. Too much of *Care* sounds like an exotic mood piece and yet because of its fragmentation, succeeds neither as such nor as an album of particularly outstanding cuts. It is a puzzling product from a group that is obviously not afraid to take musical chances. Let us hope they continue to do so and, in the future, realize the potential that their collective talents seemingly possess.

As an added note, the album should soon be available in Canada on WEA Records; included on it will be the excellent single *My Spine Is the Bassline*. Better to wait for that than to spend your hard-earned dollars on inflated import prices.

— Michael Shea

From their inception nearly one year ago, Shriekback's highly-touted reputation was based more on what their critics saw as their potential rather than on the goods produced. Certainly the group, with Dave Allen (ex-Gang of Four), Barry Andrews (ex-XT-12), and Carl Marsh forming the nucleus, had released two superb singles and an equally fine six-song album that gave those who cared something to praise while seemingly waiting for Shriekback to emerge from the wings with their tour de force. But, as is most often the rule rather than the exception, the expectations unfortunately exceed the actual.

Apply this to the case of *Care*, the first full-length album from Shriekback. What perhaps might have been a fairly solid "omni-album" (as with *Tenchi*), has resulted in a fragmented selection of mildly invigorating cuts to the quite unlistenable. The latter would fall under the guise of experimentation, or at least to the ears of those who are undertaking the experiment. For instance, take *Hapax Legomena* or *Info Method* — two tracks that might have sounded quite intriguing while working them out in the studio,

Report: Singles

ARTIST	TITLE	LABEL
1 TALKING HEADS	Swamp	SIRE
2 BAUHAUS	She's In Parties	B.B.(UK)**
3 THE ACTIONAIDS	Hash Assassin	"DEMO TAPE"
4 BIG COUNTRY	Fields Of Fire	PHONOGRAM(UK)
5 THE TEARDROP EXPLODES	You Disappear From View	MERCURY(UK)
6 NEW ORDER	Blue Monday	POLYGRAM
7 ORANGE JUICE	Rip It Up	POLYDOR(UK)
8 DUB RIFLES	Stand	NOTOWN
9 STYLE COUNCIL	Speak Like A Child	RESPOND(UK)
10 THE THE	Perfect	EPIC
11 CLOCK DVA	Resistance	POLYDOR(UK)
12 ELECTRIC PEACE	Kill For Your Love	BIG(UK)
13 MALCOLM MCLAREN	Soweto	CHARISMA(UK)
14 MALARIA!	Your Turn To Run	JUNGLE(UK)
15 PUNILUX	Golden Corsets	RHINO(UK)
16 SPEAR OF DESTINY	A Flying Scotsman	BURNING ROME(UK)
17 EDDY GRANT	Electric Avenue	PORTRAIT
18 THE CREATURES	Miss The Girl	WONDERLAND(UK)
19 THE CHAMELEONS	Pleasure & Pain	STATIK(UK)
20 PETE SHELLEY	No One Like You	GENETIC(UK)
21 RUTS DC	Weak Heart	BOHEMIAN(UK)
22 REDRUM	Danger/Never Know Your Name	"DEMO TAPE"
23 JAH WOBBLE	Invaders Of The Heart	ROUGH TRADE(UK)
24 BOB MARLEY	Buffalo Soldier	ISLAND
25 IMPOG	She Creatures/Breakfast	LOG(UK)
26 CHRIS & COSEY	Look Down	STONE DEATH(UK)
27 LEISURE PROCESS	Cashflow	EPIC
28 THE MAISONETTES	Heartache Avenue	QUALITY
29 THE MONOCHROME SET	The Jet Set Junta	CHERRY RED(UK)
30 YAZOO	State Farm	MUTE(UK)

THE RAMONES, STILL HAVING FUN

On Friday, May 6, one of America's best loved bands, the Ramones, played the Commodore Ballroom. Like their previous visits here, the crowd was wildly enthusiastic, complete with swan dive competitions off the stage. The band was here in support of their most recent album, *Subterranean Jungle*, the review of which appeared in last month's *Discorder*. Longtime CTR DJ Cliff Clayton managed to secure lead guitarist Johnny Ramone for a few minutes after the show. Being aware of Cliff's reputation, Johnny was only too happy to answer his questions.

Discorder: You seemed bothered by the crowd tonight.

J.R.: The crowd was very good, but a few people did get out of hand. They don't need to act like that.

Discorder: Surely you have had to put up with worse.

J.R.: Many times, but we are trying to give the best show we can, and little distractions like beer cans being thrown at me don't help a great deal.

Discorder: What is the worst instance of mindlessness in a crowd that you have ever encountered?

J.R.: That's easy. One night in Hamburg, Germany a few years back, the whole audience just beat each other up for the entire show. They weren't even listening to us.

Discorder: One of the many legends about the Ramones is your 1976 tour of England. Many people feel it was the

catalyst for pushing punk rock over the top. How did the band view that tour?

J.R.: What you are describing is what we had hoped would happen. We realized people pick up on things quickly over there, and we thought we might start a trend.

Discorder: Did you have a similar feeling while recording your first LP?

J.R.: In a way. We felt that an album from us would help to stimulate the New York club scene, which at that time was limited to CBGB's, and a few other places. We began at CBGB's doing just one night a week. We got our friends to come and watch, and told bands like the Heartbreakers to play there. Before long, we were getting a small following. The other popular

band at the time was Television, whose manager, Terry Ork, started doing the booking for the club. He saw us as "the competition," so he wouldn't give us any work, which was ridiculous, because our musical styles were so different. Television was doing Lou Reed type material, while we were just a wild rock and roll band. When Sire Records finally signed us, Terry had no choice but to book us more often.

Discorder: What made you decide to use Mosrite guitars?

J.R.: I went to a guitar store and they were the cheapest

original there. I've used a \$50.00 Mosrite on almost every Ramones song.

Discorder: The guitar sound on the new LP is much more pronounced than on the last two albums. Is this a case of Richie Cordell liking your sound, or of you finally putting your foot down?

J.R.: Richie likes a loud sound, but I sat through every minute of the record making sure his hand was on the volume control. With the last two records we had little or no involvement with the mastering, but now we are starting to understand what it takes to finish an album.

Discorder: Trouser Press ran a long article with band rating their own records. Do you still agree with what you said?

J.R.: Definitely. End of The Century is our worst record, due to the song quality, and to Phil Spector's production. Pleasant Dreams is almost as bad, but neither record is actually terrible. They just do not sound like the Ramones ought to sound.

Discorder: And the best Ramones LP is...?

J.R.: *Rocket to Russia*.

Discorder: Did you intend for *Baby I Love You* to be released as a single?

J.R.: Yes, but not like it turned out. I should have realized that with Phil Spector it would not turn out like we wanted.

The song only picked up minimal AM airplay, even in New York, although it did fairly well in England.

Discorder: Did you feel that by doing a Phil Spector oldie you might finally have a hit?

J.R.: Absolutely, and we were very wrong.

Discorder: Why wasn't it? *Alive* ever released in North America?

J.R.: Sire figured if our studio albums were not selling, then why would a live LP sell? It's a shame, I enjoyed doing that record, I would like to do another.

Discorder: Let's talk about more positive things now. How long did the new LP take to record?

J.R.: About six weeks. We had it all ready beforehand. We rented a cheap studio so we weren't rushed. It was a very inexpensive LP, about \$25,000.00.

Discorder: How many more albums do you think the Ramones will make?

J.R.: Two albums ago, some people said it was all over for us. We knew we could make better records, so we kept on. I know we can continue to improve, but we will probably only make two or three more albums.

Discorder: You have no complaints about how your career has gone?

J.R.: None. I'm 31 years old, and I'm still working. When we started, we figured our first LP would be our last.

Discorder: You never thought you would become a major act?

J.R.: Well, there was a time around the third LP when we thought we might become huge, but we gradually began to accept the fact that we were a cult band. I don't want it any other way actually, being in a cult band is fun, and the fans are great. Why end up doing the same things every other band does? I don't see how bands like that have much fun, and we are definitely still having fun.

Listener's Comments

Cont'd from p. 2

- Your news (not the special features) is gutless and little different from establishment media.
- Try a completely different way to do news and public affairs — guerrilla news, OK?
- How about a show for Joe Goebbels?
- If you have to have a Jazz show, please put it at some other time than Monday evenings...it ruins my night. Perhaps Saturday night when I'm out would be okay.
- Get rid of the morons on *Rabble Without a Pause*.
- No live sports, please (yawn!).
- Too much specialty programming of late, leave that area for Co-op Radio!!
- Sometimes the schedule is not too well adhered to.
- More freestyle.
- Cut out all this trendy electropop b.s. and return to a completely fluid format.
- The best format is no format.
- More bizarre music like before, it is getting far too mainstream.
- More variety in music.
- CTR sounds like CFOX of the post-punk explosion.
- You, Co-op, and CBC are OK.
- Less musical snobbery, more live recordings; higher DJ standards (i.e. fluent speech and less of it).
- Re requests: "I'll see what I can do" — that is an attitude that just won't do.
- Keep the sets relatively short, otherwise we get confused about who sang what.
- Do something about those few undynamic DJs — use "whopee" cushions!
- Do profiles of the disc jockeys in *DISCORDER*.
- DISCORDER* may well be CTR's best feature.
- Tell whoever makes up your charts to stop reading NME.

- Not so UBC oriented; save public service crap for Co-op Radio. Cover sports that you won't hear anywhere else. Cover sports for institutions you want involved, like BCIT, the colleges, vocational institutes or SFU. But keep it brief.
- Keep up local news coverage and tell students if administration or AMS screw up.
- CTR should be the only station played in The Pitt Not all the other shit.
- You should let the guy with the funny looking suits work The Pit discos more often.
- The Soft Rock late-nite music was a good idea, but the wrong venue. I'd gladly go somewhere with music by CTR.
- Don't want to see you guys go preppy or normal!
- Don't let the bee-boppers influence you!
- Your public service announcements should include the fact that Earth will be demolished to make way for a hyperspace bypass by the Vagons.
- Not enuf stuff by women, more humour, more poetry.
- You hate more than you love.
- You're perfect.
- Get this shit off the air.
- Loss of license would be an improvement.
- Don't be slaves to the CRTS.
- There's finally a station other than...(yucks).
- There are too many self-congratulatory sports about how good a station you are.
- Become more professional at it (with time it will come).
- Strive for a higher quality of amateurism.
- Don't start taking yourselves too seriously.
- Stay personable and don't get too successful.
- Bigger is very, very rarely...better. Don't lose that personal, homey touch you have!
- Keep it up!
- Thank for the chance to give input.

• ELVIS • BOWIE • SINATRA • SKA • PINK FLOYD • JAZZ

We Pay Top Prices for Rare, Clean Records

COLLECTOR'S RPM

10% OFF ANY PURCHASE WHEN YOU BRING IN THIS AD!

876-8321 685-8841
4470 Main 456 Seymour

• ELLINGTON • COUNTRY & WESTERN • Z

7-ULU

RECORDS

1869 WEST 4th AVE. VANCOUVER
738-3232



BLACK MARKET

JUST ARRIVED from LONDON!

- DOC MARTIN BOOTS and SHOES
- CHECKERED and STRIPED JEANS
- WARRIOR JEANS
- BONDAGE TOPS from BOY of LONDON
- ROCK BUTTONS & T-SHIRTS

ALSO - KUTZ Hair Styling in the Backroom!

837 Granville St. Phone 687-8207

Program Features

PUBLIC AFFAIRS

Mondays...AMNESTY ACTION

A community access program produced by the UBC chapter of Amnesty International.

- June 6: **Political Killings by Governments**
- 13: **Individual Prisoners of Conscience**
- 20: **Continued Suppression in the Soviet Union**
- 27: **The Status of Human Rights in the Two Nicaraguas - the One Before and the One After the Revolution**

Tuesdays...UBC ON TAP

- June 7: **Herpes: A Disease of Living** with Paul Levinsky, a research assistant at the UBC Herpes Clinic.
- 14: **Managing Stress** with UBC psychologist Lynn Alden.
- 21: **Soviet Leader Yuri Andropov: The Next Chapter in Soviet and World Politics** with UBC political science professor Paul Marantz.
- 28: **The Highly Volatile Vancouver Housing Market** with UBC commerce professor Dennis Capozza.

Wednesdays...SPEAKER'S CHOICE

- June 1: **Newspaper Publishing: Truth or Profits** with Gerald Haslam, publisher of The Province.
- 8: **The State of Privacy in Canada: Was Orwell Right?** with Peter T. Burns, dean of UBC's Faculty of Law.
- 15: **Urban Revolutions: Past and Present** with UBC history professor Christopher R. Friedrichs.
- 22: **Land Use in B.C.: An Ecological Perspective** with UBC plant sciences professor Bert Brink.
- 29: **The Opera: "An Exotic and Irrational Entertainment"** with UBC music professor French Tickner.

Thursdays...CROSS CURRENTS

- June 2: **Race Relations and Social Context** with University of London sociologist Dr. Mullah.
- 9: **The Place of Minorities within Canada and their Relationship to the New Constitution and Charter of Rights** with Thomas Berger, (former) B.C. Supreme Court judge.
- 16: **The United Nations Special Session on Disarmament in New York (Summer 1983)** with Tina Klassen and Keith Shanks of the UBC Students for Peace and Mutual Disarmament.
- 23: **The Crisis Centre** with Gary Mavis, executive director of Vancouver's Crisis Centre.
- 30: **Women and Technology in the Work Place** with Equal Pay Information Committee (EPIC) members Lena Jones and Marion Pollock.

Fridays...DATELINE INTERNATIONAL

- June 3: **Amnesty International: A UBC Perspective** with UBC Amnesty International president Steve Fedder.
- 10: **The Use of the Death Penalty in the People's Republic of China** with Amnesty International.
- 17: **The Disarmament Movement throughout the World** with UBC political science professor Dr. Wallace.
- 24: **Strategies for Eliminating the Risk of Nuclear War** with General Nino Pasti, former deputy commander of the NATO Nuclear Command and now an independent Italian senator and leader of the Italian peace movement.
- July 1: The annual Canada Day no show — sleep in and enjoy the holiday!

FULLY LICENSED

CANDIA TAVERNA

Traditional Greco-Roman Cuisine

4510 W. 10th Ave. Vancouver, B.C.

Tel: 228-9512-3

FREE DELIVERY

COMICS FROM OTHER WORLDS

by Quiver
Commander
Flight
Leader
O'Callaghan

HERE'S A LAUGH FROM "ZIE, THE DAILY MENSUOLOGY OF ORTEGA..."

First Ortega: "DUCK!"
Second Ortega: "WHAT'S A AARR!"

A POLITICAL BARG aimed at the Council of Elders on Beta-6, thus appeared on Micro-Scan displays throughout the Dogbar quadrant...

"The Elders have faces similar to nearby foliage"

From The Warlike Planet Killu, a merciless dig by their standard leader...

Thank you, we welcome you to the Planet of Killu

You are the Greatest Organizer in the Entire Cosmos

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am		Wakeup Report	Wakeup Report	Wakeup Report	Wakeup Report	Wakeup Report	
8 am		Wakeup Report	Wakeup Report	Wakeup Report	Wakeup Report	Wakeup Report	
9 am	MUSIC OF OUR TIME	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	
10 am	NEW MUSIC CALIBRE	AMNESTY ACTION	UBC on TAP	SPORTS CURRENTS	CROSS CURRENTS	DATELINE INTERNATIONAL	THE FOLK SHOW
11 am	MUSIC OF OUR TIME	Generic Review	Generic Review	Generic Review	Generic Review	Generic Review	
Noon	SUNDAY BRUNCH	Lunch Report	Lunch Report	Lunch Report	Lunch Report	Lunch Report	
1 pm	THE REGGAE SHOW						
2 pm							
3 pm		Newsweek	Newsweek	Newsweek	Newsweek	Newsweek	LAUGHING MATTERS
4 pm	RABBIT WITHOUT A PAUSE	Sportsweek	Sportsweek	Sportsweek	Sportsweek	Sportsweek	CITR PLAYLIST SHOW
5 pm							
6 pm	SUNDAY MAGAZINE	Genre Report	Genre Report	Genre Report	Genre Report	Genre Report	SATURDAY MAGAZINE
7 pm							
8 pm	SUNDAY NIGHT LIVE	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT
9 pm							
10 pm	FAST FORWARD	THE JAZZ SHOW					
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight	FAST FORWARD JAZZ CONT'D						
1 am							
2 am							
3 am							
4 am							

**New Extended Broadcast Hours
Till 4 a.m. Daily**

—OFF AIR— CITR-FM 102 Cable 100 Listener Request Line 228-2487 —CITR REGULAR ALTERNATIVE MUSIC PROGRAMMING—

CITR PROGRAM PROFILE :

FAST FORWARD

Fast Forward was initially born out of a frustration with the so-called "new music" scene and the inconsequential fashions and trends that it spawned. I found that when I first did a show on C.I.T.R. and started playing anything vaguely bizarre that people would phone me up and plead for me to play the Clash or the Jam or other station favorites. Not to belittle that music however, it's just that it simply isn't new. These bands have merely created a new, more pretentious, status quo of pop

music. You can't judge any sort of progress on the merits of a three minute pop song. When playing an ethnic, jazz, industrial, or classically inspired track results in a flood of phone calls asking for the same old pop music, mainly of the "new" British variety, it's obvious to me that alternative radio hasn't fulfilled its promise of being just that, an alternative. A new rut is just the same as any other rut and those who criticize commercial radio and who are guilty of the aforementioned offence are

hypocrites of the first order. One person who sent in one of our surveys put it in a nutshell when he said that we shouldn't be afraid of "mixing it up" and of making the listening audience scared of switching the dial for fear of what they might miss. Fast Forward tries to do that, limited only by the extent of my record collection and the time, energy, and money it takes to discover new things. Contrary to popular belief, there are thousands of bands, artists and what have you, that are producing some very fresh and innovative sounds even if they do, at first, attack your conception of music and/or art. Fast Forward isn't really a specialty show. It's just one person's idea of what alternative radio is all about, and although one isn't always able to adhere to a set of principles, you can at least provide a personal perspective that is different to the rest and is, hopefully, interesting to others.

—Mark Mushet

**THE
PIT PUB**



**Fri & Sat
June 3 & 4**

**Al Foreman
*Le Petite Fromage***

June 10-11

**Explosives
*From Austin, Texas***

June 17-18

**BeBop Band
*50's & 60's MOR***

June 24-25

**The Jones Band
*returns from Seattle***

**Closed July 1
Open July 2**

***One Night Only*
The B-Sides**

MONDAY thru THURSDAY

**CITR
DISCO**

9:30 P.M. to 2:00 A.M.

*Coming Soon: SATELLITE T.V.
Featuring continuous movies, sports & concerts*

**"SCHOOL'S OUT BUT THE
GOOD TIMES ROLL-ON"**

**DOWNSTAIRS STUDENT UNION BUILDING
UNIVERSITY OF BRITISH COLUMBIA**